

## [Abstracts]

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## Early Modern Period Buddhist Paintings and Buddhist Propaganda in Korea

By CHOI, Yeob

The “early modern period in Korea” refers to the 100-year period spanning the last decades of the Joseon dynasty and the 35-year-long colonial period, when the country first came into full contact with Western civilization. Buddhist paintings produced during this relatively short period account for about 70% of the Buddhist paintings extant in Korea, and differ from earlier works in terms of the images portrayed and the expressive techniques employed.

It is interesting to note that the Buddhist paintings produced during this period display the themes and customs prevalent at that time and aspects of the civilizations introduced to the country during that same period, as well as embodying newly adopted forms of Buddhist images.

As for the expressive techniques used, many of the Buddhist paintings produced in the period indicate attempts at diversity, including the adoption of Western styles. It is thought that such works had some influence on Buddhist propagation among the general populace, largely by using visual virtuosity to attract attention.

Around 1910, more modern means were used for Buddhist propagation, largely through influence from foreign religions. Under these circumstances, visual images, along with document-based propagation, must have played

a useful role in attracting people to Buddhism. It is thought that Buddhism-related publications – first distributed in the 1910s or so – were very effective in propagating the religion. These publications were illustrated and introduced historic Buddhist sites, relics and paintings to help readers better understand the religion. Buddhist books like *Sinpyeon palsangnok*, which explains the life of Shakyamuni with more than 160 pictures, also went a long way towards helping people understand the religion more fully.

Paintings also served as a means of propagating the religion. During the early modern period, the Buddhism Propagation Office was established, leading to the production of Buddhist paintings with new subjects. Such paintings were hung on the walls of Buddhist temples and other structures, including *Iljim Samgwan Mundo* at Simusa Temple, which is a very striking painting. Other materials and techniques used in Buddhist paintings aroused interest in the religion. As such, it may be concluded that Buddhist paintings produced during the early modern period incorporated visual elements designed to catch people’s attention, and that they served their purpose effectively.

(English abstract provided by the author, with editing by Martha J. McClintock)

## *Dô no Onkura Okakemono Outasho Kiwame Daitsume no Chô*: A Reprint and Explication

By ONO, Mayumi and EMI, Chizuko

The *Dô no onkura okakemono outasho kiwame daitsumeno chô* (銅御蔵御掛物御歌書極代付之帳) is one of the rare documents in the Tokyo National Research Institute for Cultural Properties collection, and is part of the Nakagawa Bunko library of Nakagawa Tadayori (1873-1928) that this institute purchased in 1929, the year before its opening. The overleaf of the inner cover and the back cover bear the bookplates of Suzaka *daimyô* Hori Naotada (1806- 1880), indicating that it was formerly part of Naotada’s Hananoya Bunko library. Naotada is renowned for his *Fusô meiga den* (扶桑名画伝) biographies of Japanese painters.

The *Dô no onkura okakemono outasho kiwame daitsumeno chô* is a copy of the original record of *kiwame* (connoisseurship statements) and *daitsume* (appraised values) made in 1691 (Genroku 4) of the Tokugawa shogunal collection, known as the *Ryûei Gomotsu*, by Kanô Masunobu (Tôun, 1625-1694), Kanô Tsunenobu (Yôboku, 1636-1713), Kohitsu Ryômin (1645-1701), Kohitsu Ryôchû (1656-1736) and others. The *Dô no onkura okakemono outasho kiwame daitsumeno chô* thus shows that the shogunate had its officially appointed Kohitsu and Kanô family members evaluate and price the calligraphy

and paintings in its collection as of 1691.

The earliest *Ryûei gomotsushû* volumes are said to have been compiled in 1644 (Kan’ei 21) by Matsudaira Nobutsuna (1596-1662), who was then the shogunate’s *osukiya shihai*, officer in charge of the management of shogunal collection. Later the *Ryûei Gomotsu* items held by the shogunate were caught in the Great Fire of Meireki in 1657 with the majority destroyed. The collection was then rebuilt through gifts presented by various *daimyô* to the shogunate. This *Dô no onkura okakemono outasho kiwame daitsumeno chô* confirms that the collection had been fully rebuilt in terms of both quality and quantity by 1691. While there are some additional notations inherent to a copy of an original document, this *Dô no onkura okakemono outasho kiwame daitsumeno chô* is a rare extant document that faithfully conveys the original’s connoisseurship content. We thus present in this article both a reprint of the entire document and a discussion of some of its most noteworthy appraisal cases.

(translated by Martha J. McClintock)

## The Friendship between Lian Quan and Ômura Seigai : As Seen in Lian Quan's Letters to Ômura Seigai and his *Nanhu's Japan Travel Journal*

By ZHAN, Xiaomei

This article provides a detailed consideration of the friendship in the 1910s and 1920s between Ômura Seigai (大村西崖), a Japanese specialist in Chinese art history, and Lian Quan (廉泉), a Chinese painting and calligraphy collector, using as primary sources the letters that Lian Quan wrote to Ômura and his *Nanhu's Japan Travel Journal* (南湖東遊日記).

Lian Quan (1863-1931) was a late Qing-Republic of China period poet and collector of painting and calligraphy from Wuxi. He also operated a publishing company in Shanghai and is renowned in Chinese publishing history for being an early adopter of collotype printing in China. His massive collection of Chinese painting and calligraphy was known as the Xiaowanliutang (小萬柳堂) Collection.

Lian Quan first visited Japan in 1914 to participate in the Tokyo Taishô Exhibition, and in the end visited Japan a total of six times, staying for a longer time each visit. During his time in Japan he held exhibitions of his own collection, published books on objects in his collection and deepened his friendships with major figures in various fields. Ômura Seigai (1868-1927), a Chinese art historian who was a professor at Tokyo Bijutsu Gakkô (東京美術学校), was the one Japanese acquaintance that Lian most trusted, and indeed, entrusted with selling his collection in Japan. Not only did Ômura work hard on the exhibition of the Xiaowanliutang Collection held at Tokyo Bijutsu Gakkô and the *Shômanryûdo gekiseki* (小萬柳堂劇蹟) published immediately after the exhibition, he also actively helped sell Lian Quan's collection in Japan. On the other hand,

Lian Quan, deeply knowledgeable about Chinese painting and calligraphy and well versed in the state of affairs of the Chinese publishing world, highly praised Ômura's research on Chinese art, introduced those findings in China, and unstintingly cooperated with Ômura's research. Ômura's *Shina kaiga shôshi* (支那絵画小史) is known as the first systematic history of Chinese painting history, and it was thanks to Lian's efforts that a Chinese translation of the book was published. Lian provided materials for Ômura's major work, *Shina bijutsushi chôsohen* (支那美術史彫塑篇), and the great results that Ômura produced from his research trip to Shanghai in 1921 were thanks to the wholehearted support provided by Lian.

The clarification of these various facts provides a vivid image of Lian Quan as a philosophical and deeply humanist person and as a collector with a strong sense of mission, factors that have not been much discussed in earlier studies. His stance regarding the importance of positioning artworks within the flow of history was shared by the art historian Ômura. The deep connection formed by the two men can be said to have been based on their mutual love for Chinese painting and calligraphy, a passion that surpassed modern national boundaries and had been conveyed over the long course of history in both Japan and China. The friendship between these two men not only shows the ideal relationship between collector and art historian, it also indicates the importance of Lian and the multifaceted roles he played in the early period of Chinese art history research.

(translated by Martha J. McClintock)